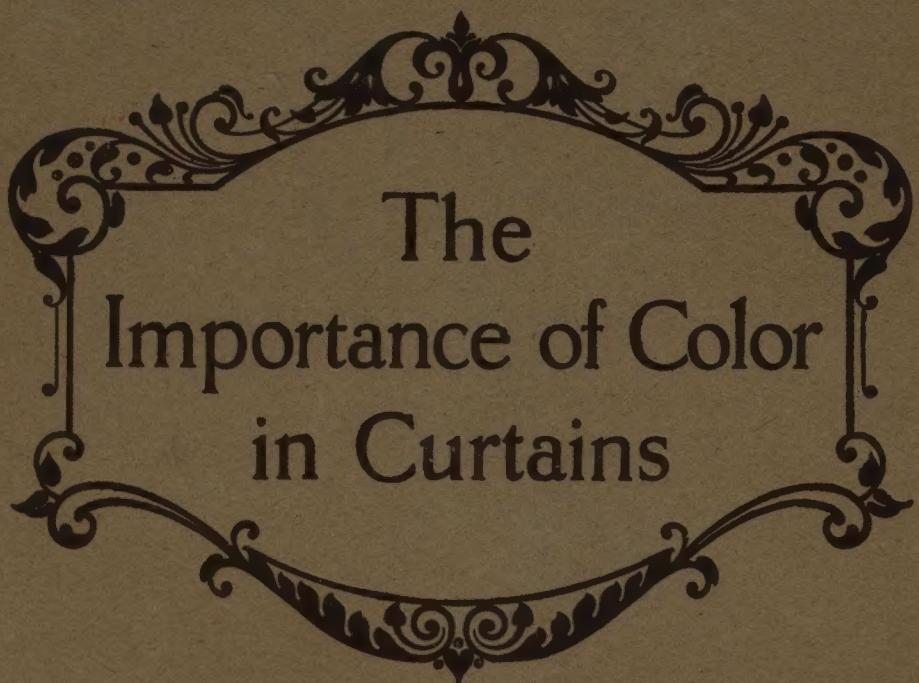


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The  
Importance of Color  
in Curtains

TD CAT 1925 Fairman, Agnes Bouye

ATHENAEUM OF PHILADELPHIA

P. Mar 9/90

# THE IMPORTANCE OF COLOR IN CURTAINS

*by*  
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*ISSUED BY*  
**THE ORINOKA MILLS**  
**NEW YORK**  
**MILLS: PHILADELPHIA**



### *STRIPED KINTBURY AND PLAIN KINLOCK*

The striped Kintbury illustrated above, No. 1441, color No. 318, is a rough weave material reproducing the effect of the fabrics of India woven from the silk of uncultivated cocoons. The plain Kinlock, No. 1725, color No. 301, while uneven in texture, is shot with fibre silk of a golden color, which creates an iridescent effect. Both of these materials come in a range of colors and color combinations; both are fifty inches wide, and like all Orinoka Guaranteed Draperies are absolutely sun and tubfast.

# THE IMPORTANCE OF COLOR IN CURTAINS



For all the factors which enter into home decoration, that which is nearest the heart of the home-maker is the question of Curtains and Draperies.

A chair or a couch may be worn, or drab, yet hold its own for the time being in a room, unashamed, since it is obvious that it will be "done over" some time; but, let one set of window draperies be shabby or faded and it is not only an eyesore in itself but the entire room suffers immediately in effect. So the matter of color-fast Draperies, regardless of their value in dollars and cents, is a question of paramount importance in furnishing the home.

## THE THREE FUNDAMENTALS OF WINDOW DRAPERIES

The entire question hinges on three factors which we might call the Three Fundamentals of all window curtaining; the object of all window decoration, or its excuse, as the case may be, and these are:

1st: *To Secure Privacy*—a matter of necessity.

2nd: *To Modify the Light*—a matter of comfort.

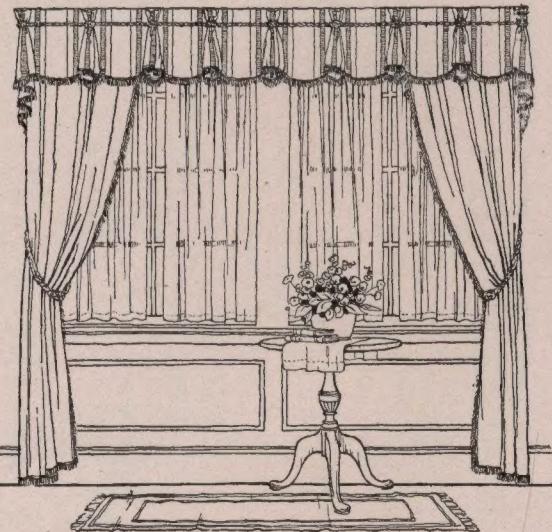
3rd: *To Lend Decorative Charm*—a consideration of no less importance, since a carelessly curtained window, as pointed out above, becomes a positively disturbing element in any room.

With the perfection of *Orinoka Guaranteed Sunfast and Tubfast Draperies* it is easily possible for even the amateur decorator to find in every instance the *ideal curtain* which will serve all the above three uses at once;—in other words, to bring the third factor of Decorative Charm to bear on every angle of the curtain question from its practical point of view and, at the same time, as "decoration for decoration's sake," to prove again that a "thing of beauty" is, was and *always shall* be the proverbial "joy forever."

Yet how often, until very recent years, could this be spoken literally of window draperies when those which were but yesterday so beautiful, today had already begun to fade, and tomorrow would be worth but a fraction of their cost?

## THE VITAL QUESTION

So, before a dollar is spent on draperies for the home, the question first of all to be settled should be: "Is the home-maker willing to replace the draperies she has purchased when by mere exposure they have lost their delicacy or their brilliance of color and first fine bloom of "Quality," which is so essential to Decorative Charm; or, shall *only* those curtains be bought in the *first place* which she knows will hold their own against the ravages of sun and time, and even come through the ordeal of the tub with beauty unimpaired, so that years hence, if you like, they will still lend to the same room the same decorative charm as on the day they were hung? Most fabrics fade out before they wear out. *Orinoka* colors last the life of the goods.



*The above shows the decorative effect to be had by combining the striped and plain materials illustrated opposite.*

Until the advent of *Orinoka Guaranteed Sun and Tubfast Draperies* such a proposition would have been out of all reason, even as a bare ideal, certainly out of the question from an artistic and practical point of view. Today one can be ultra fastidious in the choice of a color scheme and still insist upon the *Orinoka* guarantee as insurance of permanent value in a permanently *Sunfast* and *Tubfast* drapery.

As an illustration to the point, and proving our contention that when draperies are rightly chosen and rightly made, this all-important question of *decorative charm* is to be reckoned a vital factor rather than an item of possible extravagance, we might cite the instance of the Biltmore chain of hotels. These, as the world knows, are hotels where all of the furnishings are of the best and therefore it is not surprising to find in them *Orinoka Sunfast and Tubfast Fabrics* almost exclusively used, *not only* as a matter of practical economy but primarily because of their superior beauty; because they make possible the *ideal drapery* which, while "securing privacy" and "modifying light" will, first and last, lend "Decorative Charm."

That the *Orinoka* Trademark guarantees beauty and economy at one and the same time is, in the case of The Biltmore, New York City, still further evidenced by the fact that the original draperies, put up when it was opened, twelve years ago, are still hanging. Not only this, but, contrary to usual hotel practice, these draperies are left hanging both summer and winter and, when soiled are sent to the hotel laundry rather than to a dry cleaner, yet today they are as colorful and in every way as beautiful and in keeping with the other faultless appointments of this fine hotel as when they were first put up.

But remember that these draperies were, in the first place, bought *SUN-FAST*, *not* Sun-resisting; not guaranteed for the proverbial "year and a day," but carrying the *unqualified, unconditional guarantee* of the *Orinoka* Guarantee Tag (see back cover of this booklet); a sunfast and tubfast color guarantee with no stipulation whatever attached. And, after all, if one is not to enjoy the full protection of such an absolute guarantee, why not purchase outright a fabric making no pretence whatever to being sunfast, rather than to compromise with a more-or-less "sunfast" material which, when it has lost its pristine freshness, becomes but obviously a substitute for the true thing?

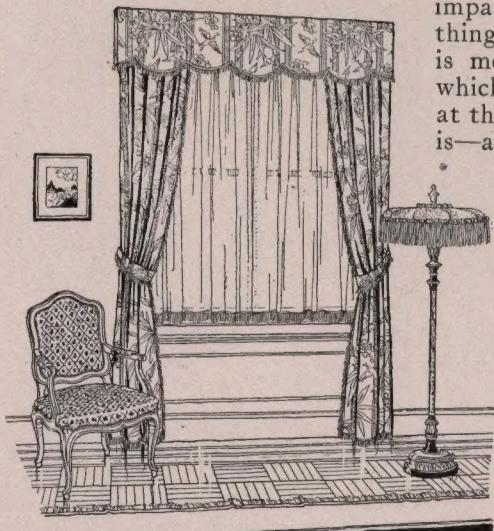
## COST AND VALUE

Usually the thing which is made of, and *only* of, the best possible materials in the best possible way, without any saving of expense, where such a saving would

impair in the slightest measure the quality of the thing in question—usually the thing so produced is more expensive to buy than similar products which sell at a lower price. That which is offered at the lower price as "just as good as" seldom is—and by the time a woman has had more than one experience in furnishing her home she has learned that what is quoted as "practically the same," though cheaper in initial cost, is generally very poor economy in the long run.

Nor are the *Orinoka Guaranteed Sunfast and Tubfast Fabrics* any exception to these economic facts. They sell for more, it is true, than many fabrics put out under the now sweeping nomenclature of "Sunfast" goods, and the very simple reason is because they *cost more to produce*.

In the first place *Orinoka Guaranteed Sunfast and Tubfast Draperies* are made



*Equally beautiful is the striped Frou Frou for draperies or when used for the valance only and combined with curtains of a plain type.*



### *STRIPED FROU FROU AND PLAIN SUNWICH, SUNBROOK, RAYDALE, AND RAYWICK*

Here is shown a combination of cheerful color *Orinoka Guaranteed Sun and Tubfast Fabrics*. The orange and green striped goods is Frou Frou No. 8879, color No. 3. This material, because of its sturdy construction and double weave, requires no lining, and is opaque. It also makes a charming upholstery for sun-parlor furniture, as its coloring harmonizes with the most popular reed finishes.

The blue material is Sunwich No. 5085, color No. 1221, a light-weight fabric of great popularity. The green is lustrous Sunbrook No. 1317, color No. 235. The orange is Raydale Taffeta No. 1345, color No. 100; while the blue and gold is the iridescent Raywick gauze No. 5148, color No. 624. All fifty inches wide.

only of long-fibre cotton of specially selected quality, and of the finest grade of fibre silk, the two being woven in such a way that wherever a high lustre is desired it can be had in *Orinoka Sunfast and Tubfast goods*. Moreover the inspiration for many of the *Orinoka Damasks* have been rare old pieces of brocade especially procured from abroad, or designs reproduced from the treasures of famous collections or museum pieces, so that today we find *Orinoka Guaranteed Sunfast and Tubfast Draperies* very generally used in homes where other furniture coverings sometimes include the most costly antiques.

No new pattern added to the thousand odd numbers always found in *Orinoka* is ever produced to meet a market price, with quality governed accordingly. In the production of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* it is not a question of price first and quality as a second consideration. Every new pattern is made in the very best fashion in which it is possible to produce that particular kind of a fabric, after which it is marketed at the lowest price for which it is possible to sell that class of merchandise.

No economy in production is ever permitted which will in any way whatsoever reflect on the quality of the goods itself, knowing that there will always be the public demand for whatever offers "dollar plus" value, and knowing that the careful American buyer can always be depended upon to see true value where it exists, and to appreciate that kind of economy which means that money wisely spent today is money for tomorrow saved.

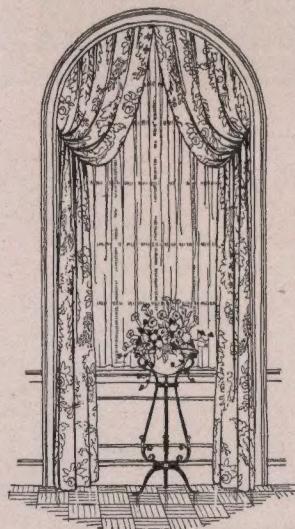
### PRACTICAL SERVICE AND "DECORATIVE CHARM"

Reverting now to our "Three Fundamentals"—first the necessary curtaining of a window for privacy, and bringing to bear on this the third and all-important factor of Decorative Charm—there is little comparison between the soft-hanging *Orinoka* fabrics against the glass and the stereotyped face of an old-fashioned cotton net or the uncompromising folds of a muslin curtain. Whether much or little privacy is demanded of the glass curtains, there are fabrics of exactly the right texture among the light-weight *Orinoka* "casements," the lustrous gauzes in their almost endless variety, or the soft two-tone nets which, while as transparent as a cotton open mesh, have an unobtrusive decorative quality quite their own.

For years without number the neutral colored conventional Casement Cloths were cherished by the decorator as the ideal drapery for draw-curtains at casement windows. But while such materials might easily hold their decorative charm for years at a deeply recessed or leaded casement window abroad, even the best of them have quickly faded under the broad exposure of the window-loving American home and, robbed of their soft coloring, streaked and faded, they became, in effect, little better than unbleached muslin hangings. That the *Orinoka Guaranteed Sunfast and Tubfast Casement Cloths* have superseded even these unquestionably lovely fabrics in the eyes of both decorator and home-maker today is small wonder since, under the *Orinoka Guarantee* can be had materials equally soft and dignified and in all the same neutral shades, from oyster white, putty and beige to the deeper tones that verge on brown or gray, and of lighter or heavier texture as well as color to suit the individual requirements of the window in question.

So also with *Orinoka Guaranteed Sunfast and Tubfast Damasks*, which afford all the richness of costly damasks and at the same time a drapery which can be made up, unlined, to hang in the softest folds, giving the beauty of the fine old silk stuffs but without the formality which so often makes damasks and satins unsuitable for use in the modern home.

On the other hand an unlined, informal *Orinoka* drapery made to close entirely over the window or group of windows



For draperies in formal rooms  
no fabrics could be richer than  
damasks from *Orinoka* looms.



### DAMASK AND VELVET OF UNUSUAL BEAUTY

Here are illustrated drapery materials of a formal character. The beautiful crimson, silver and jade Damask is No. 1557, color No. 100, representing a quality of *damask* of the highest order.

The rich, red velvet in the background is No. 1933, color No. 13, a yarn-dyed velvet of beautiful lustre. The chair covering is a tapestry in needlework effect from the Orinoka looms, No. 1467. This is a striking example of the high quality of Orinoka weaving. All fifty inches wide.

at night, lends to certain rooms a cosiness and hospitality, warmth as well as the necessary privacy, which can be had in no other way.

## THE ASSET OF COLOR IN GLASS CURTAINS

Next, to come to our second fundamental of window curtaining, the art of "modifying light." Although the "snowy white curtain" may still savor of romantic tradition, it is about as uncomfortable to live with as the old-fashioned horsehair sofa and, as an asset to any but certain quaint style bedrooms, has about as much "decorative charm." Small wonder, then, in this new world of possibilities that has opened up under the magic of *Orinoka Guaranteed Sun and Tubfast Materials* that of late years the colored "glass curtain," for both casement and sash windows, has come to stay. For while the artist and decorator have always recognized the charm of filtering light through a soft-colored rose, or gold or violet screen, it is only with the perfection of *Orinoka* goods that delicately-toned glass curtains have appealed to the better judgment of the American housewife because it is only when lifted from under the ban of extravagance by such a guarantee as is carried by the *Orinoka Sunfast and Tubfast Fabrics* that these exquisitely light-colored glass curtains have ceased to be classed with the luxuries of life, and only for those who could afford to replace their draperies as often as need be. Today these *Orinoka Guaranteed Sunfast and Tubfast Materials*, so delicate in texture and in color, are in reality amazingly strong, and if handled with ordinary care can be washed and ironed exactly as one would launder the finer muslin curtain stuffs (preferably in tepid suds of pure soap flakes), and made to look truly like new.

With almost endless colors and subtle gradations of colors, there is indeed no limit to the opportunities in the hands of even the amateur decorator of today who, under the *Orinoka* guarantee, has the comfortable assurance that the *exact* shade chosen by the critical eye as being *the one best of all tones*, can be depended upon to *stay* exactly that one right shade, however bright the sun at your windows, or however often you may send it to the tub.

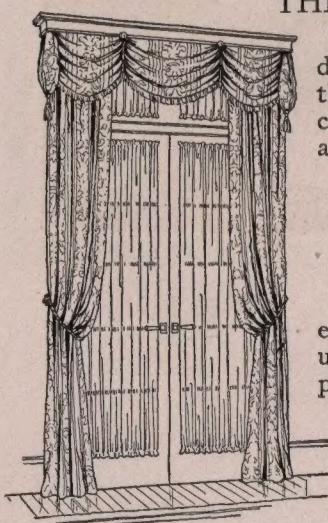
Another point in favor of opaque or semi-transparent colored glass-curtains, both as a means of "securing privacy," and to "modify light," is that made to draw over the casement windows, or hung at an ordinary-sash window in the style of the Double-Dutch curtains—one pair on the upper and one on the lower sash—with the upper pair drawn against the sunlight all of the time, and the lower pair only at dark, we may often altogether dispense with a roller shade.

## THE PROBLEM OF SELECTION

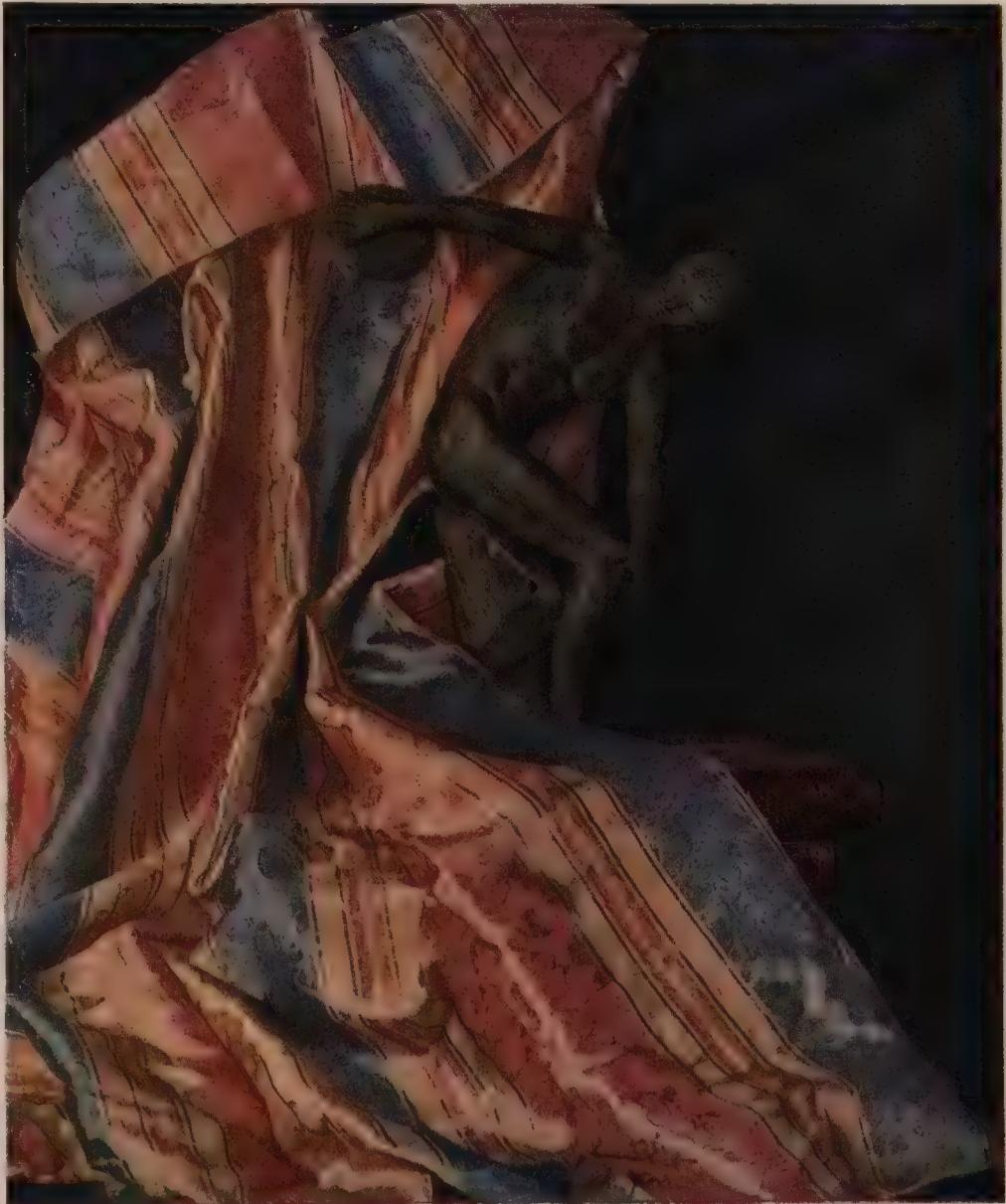
When we come to determine the style of our window drapings and the selection of materials for this room and that, there is one broad, sweeping principle, which, if kept constantly in mind, will go far toward insuring success, and that is:

Whereas the window itself is a connecting link between the home life within and the world out of doors, so also the window hangings should be the link which relates the background of a room to its furnishings.

Just as by the wise selection of draperies one may easily enhance the architectural features of a house, so also by an unfortunate selection one may as easily defeat the architect's plans. So that it may well be said that the truest test of successful draperies is if, in effect, they are first congenial with the character of the home, and next, if they serve to tie together the background of each room with its movable furnishings in such a way that they seem to have been a part of the original plan.



*The above use of Toronto stripe well illustrates its delightful soft qualities for draping.*



### ***Torento Stripe and Antique Velour***

The Torento Stripe pictured above, No. 1488, color No. 1, is a happy blending of two delightful colors—rose and blue. Because of the fibre silk used in the weaving of this fabric, it has unusual body for it is light-weight and is crisp and lustrous. It is an ideal cloth for overdraperies of medium-weight. The Antique Velour shown in the background is No. 6101, color No. 1. Its golden back is seen through the blue pile. Both fabrics, like most of Orinoka goods, come in a wide variety of colors and color combinations. Both fifty inches wide.

While every type of window is, then, or should be, to a certain extent, a law unto itself, the kind of curtains to be hung there should be determined largely by the demands of the window as a window, rather than by individual preference for this or that particular style of draping.

Decide whether or not you will have valances; how these shall be cut or shaped; whether or not the curtain shall be lined or unlined; hung to the floor or cut off just below the line of the trim, and all such technical questions, *while looking at the window to be curtained* and with due regard for all other important considerations of the room—including its intended use—rather than discussing and deciding the various points of style and color, etc. in the shops, or in the home of a friend, or in *any* other place outside of the room itself,—as the inexperienced home-maker is wont to do, and then wonder why the curtains which looked “so adorable” in this house or that, have proved so unsatisfactory in her own house.

In this connection the following points kept in mind will be helpful, remembering always that there is an exception to every rule. But first, for convenience, we may group the various kind of hangings into

### THREE BROAD CLASSIFICATIONS

1. *The so-called “Glass Curtain”*: the curtain usually sheer of texture which hangs close to the glass, and, as a general thing, is confined to the double-sash window.

2. *The “Casement Curtain”*: properly speaking, a curtain of casement cloth or any suitable soft material, which is made to be drawn entirely over the casement windows. As generally used today, however, the term “casement curtain” is applied to any simple draw curtain regardless of whether the window it covers is a casement or a double-hung sash.

3. *Draperies*: by which is generally indicated the decorative side-hangings with or without the valance, as the case may be, or whether or not they are made to draw against the window at night, or are hung at the sides purely for decorative effect.

Remembering that the more simple the window decoration, the better as a rule, it often happens that the sash curtains and the casement curtains are one and the same thing; and again, there are many cases where the one style of curtains may serve both the practical end of casement draw curtains and, at the same time, answer the purpose of decorative draperies. Finally, answering specific questions and specific problems, experience teaches us these few simple

### POINTS TO BEAR IN MIND

*On Valances*: where the proportions of the window are such that for the sake of light a deep valance cannot be used, a good plan is to put up a cornice board and cover this with the same material used for the curtains, finished according to the trimming used on the latter.

Remember that a well-shaped valance lends dignity to even informal rooms. Therefore, in the case of a small room or in a very informal room, if a valance is used at all, it should be either pleated or gathered, or when stretched over canvas cut shallow and on simple lines.

*Difficult Windows*: If the windows are small push the draperies well to the sides and preferably omit a valance altogether.

If the window is low the tops of the valances may extend above the casing.

When the window is of leaded glass, and has architectural value of its own, it should be curtained with a sheer fabric so that literally its light may not be “hidden under a bushel.”



### DAMASK BRILLIANT BOTH STRIPED AND PLAIN

Here is a group of Damask Brilliants. All of fibre-silk warp with lustrous mercerized filling to make the graceful pattern. The striped damask is No. 1890, color No. 21; the walnut is No. 8980, color No. 8, while the blue is No. 8980, color No. 22. Whether used as overdraperies or furniture covering, a delightful color atmosphere is produced by these damasks. Notice that the walnut and the blue in the plain materials are the same as the corresponding colors in the striped goods.

*The rich character of the Damask Brilliant renders it admirable for the dignity of a stretched valance and long draperies in a semi-formal room.*



*Casement Windows* that open *in* present a difficult problem. The curtains may be attached to the window frame itself, drawn tight on rods, top and bottom, or the bottom may be left to hang loose as at any ordinary window. A good device in many instances, is to hang the curtains on rods that swing independent of the windows, which is sometimes an excellent plan also for French doors that open in.

Where casements open *out*, the glass curtains may also be mounted directly on the window frame, but in this case must be fastened at the bottom as well as at the top to avoid being blown by the wind. It is better, if possible, to hang the curtains from the window casing itself, where the casement opens out, securing each curtain at the bottom edge by a small ring with another sewed at the top (see page 14).

A narrow window can be broadened in effect by a well-shaped valance, and by extending the curtain rods well over the side walls.

*In General.* Where a room is low-studded use long narrow draperies and straight hanging folds. If ceilings are high use a deep valance brought well down at the sides.

When overdraperies are omitted from the plan, the curtains should be thin or of a medium-weight, but not too light in color, so that they may serve as the decorative drapery as well as for their practical use.

Avoid formal styles in rooms of informal character.

*Draped or Straight?* No drapery which disturbs the architectural lines of a window or door is good decoration. Therefore, as a general thing those draperies, which follow the opening in unbroken lines to the bottom of the trim or to the floor, are best. The arched opening calls for a simple draping, because here the curved line of the window or door suggests and is congenial with a curved line in hangings.

Again, in simple country-house bedrooms the ruffled curtains, looped back at the sides with simple tie-backs, may be very decorative, and at the present moment are very much in vogue in suburban homes.

## THE "LAST WORD" IN DRAPERIES

Finally as to the question of popular styles, which we have purposely left to the last, because it should by rights be the last consideration and not, as often happens, the very first. For while styles in curtains, as in clothes, come and go, it is not with the former as with the latter, since in the matter of our draperies, what is good by reason of intrinsic merit and by virtue of an appropriate selection, will be years hence in as good taste as the day it was bought—which in the case of *Orinoka Guaranteed Sunfast and Tubfast Fabrics* amounts to saying that if the selection and decision are wisely made today it will not be necessary to spend a further dollar on the windows in question, until, because of some *extraneous* reason, you may wish to make a change.

Following closely, however, the trend of popular fashion, whatever is most in vogue for the better class of home, is certain to be reflected in a particularly wide selection of patterns and colors in fabrics bearing the *Orinoka* guarantee.

For example, at the present moment striped materials are considered very smart, and so this popular taste finds support in an almost bewildering variety of *Orinoka Guaranteed Sunfast and Tubfast stripes* and in as many varied weaves, textures and kinds. So particularly lovely are many of these fabrics, especially where the colorings of the stripes themselves are blended in two-tone, over-tone and multi-colored effects that, just as many of the costly antique stuffs are as eagerly sought today as when they were made, these *Orinoka* striped materials, wherever they can be used with good effect today they will be equally desirable as well as equally beautiful in years to come. Combinations of striped materials



### STRIPED AND PLAIN RAYFIELD

These Rayfield gauzes are light in weight, but unusually firm in construction. They will withstand the sun's fiercest challenge, and when used as glass curtains change its heat to mellow beauty. Made in stripes and in solid colors to match, it is easy to create many beautiful combinations. The mercerized warp prevents rotting, while the fibre silk gives beauty and lustre. The striped violet material is No. 1936, color No. 11. The plain violet No. 1516, color No. 6; the striped rose No. 1936, color No. 8; the plain rose No. 1516, color No. 30; the striped gold No. 1936, color No. 4; the plain gold No. 1516, color No. 40; the striped green No. 1936, color No. 9; the plain green No. 1516, color No. 41.



*Draperies of striped Rayfield lend a decorative note of contrast between plain colored walls and the plain glass curtains.*

with plain goods are also much used at the present time, as for example, when with a valance of a striped fabric you use for the under-hangings a plain material featuring one of the colors of the stripe—an idea which is very happily chosen for sun-parlor decoration where striped materials of heavier weave, and made especially to harmonize with the curtain stripes, may also be used on the furniture cushions with fine effect.

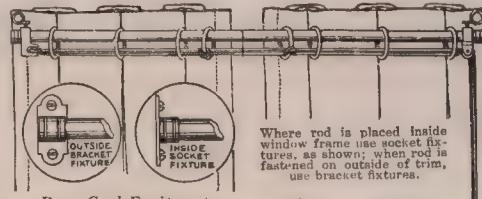
Another popular success, which has come largely to the fore during the last year as a variation from the plain gauze so widely used for sash curtains and casement draw curtains, is the self-figured fabrics woven in the texture of gauze but showing the tracery of design in the open mesh. So again, in the wide line of *Orinoka Guaranteed Sunfast and Tubfast Fabrics*, we find many of these delightful semi-transparent materials from which to make selection; fabrics which seem to express that most difficult of all things, the happy medium, being neither so heavy as to be opaque nor yet so thin as to be quite transparent, and so being especially well suited for use in suburban homes. Also these self-figured materials have the neutral value of a one-color or a two-toned material, while at the same time giving the interest of design, which is sometimes more desirable than the perfectly plain effect.

## PRACTICAL ECONOMY

We may begin with the planning of a color scheme, or selecting a particular style of drapery, or with a comparison of prices of various fabrics desired, but, the end of the story is always the same:

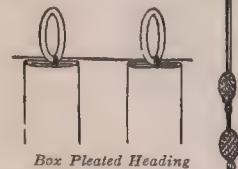
It costs as much to make up a poor material as a good one—and in these days “cost of making and hanging, including hardware and linings” runs high! So very high, indeed, that often the upholsterer’s bill figures as much as the cost of the drapery fabric itself. So that to make up a perishable or a pseudo “sunfast” material where replacement is soon necessary, bringing again the inevitable labor bills as well as cost of new material, is poor economy as compared with an investment in *Orinoka Guaranteed Sunfast and Tubfast Fabrics*, where the first cost of draperies means the final and complete expense. The superior quality of the heavier drapery fabrics bearing the *Orinoka* trademark also makes it possible, in most cases, to dispense with linings, and so another item of expense is cut out at the start and the cost of labor reduced in the bargain.

In short, the *Orinoka* guarantee insures much more than color-fast goods; it guarantees in every way, in every case and from every point of view *satisfaction*; granting that the materials are carefully made and hung, it guarantees the thing that all women desire in their homes—Successful Draperies—and a range in price as wide as the range in colors and design brings these within the means of every home-maker today.

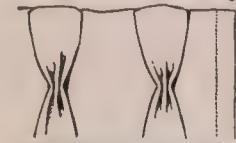


Draw Cord Equipment

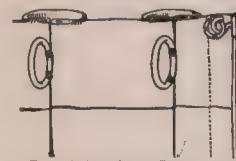
Where rod is placed inside window frame use socket fixtures, as shown; when rod is fastened on outside of trim, use bracket fixtures.



Box Pleated Heading



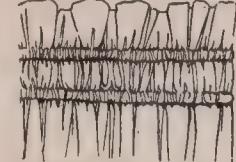
French Heading, Front View



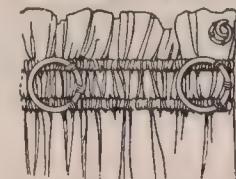
French Heading, Back View



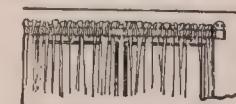
Box Pleated Headings, as shown above, are sufficient where a valance or cornice board is used with rings; French headings with fullness distributed in pleats as shown here, with rings concealed, are decorative and though more costly, shirred headings with fullness held in place by a tape stitched to the back or gathered over cords, as shown below, are often used for sheer draperies or glass curtains.



Shirred Over Cord, Front View



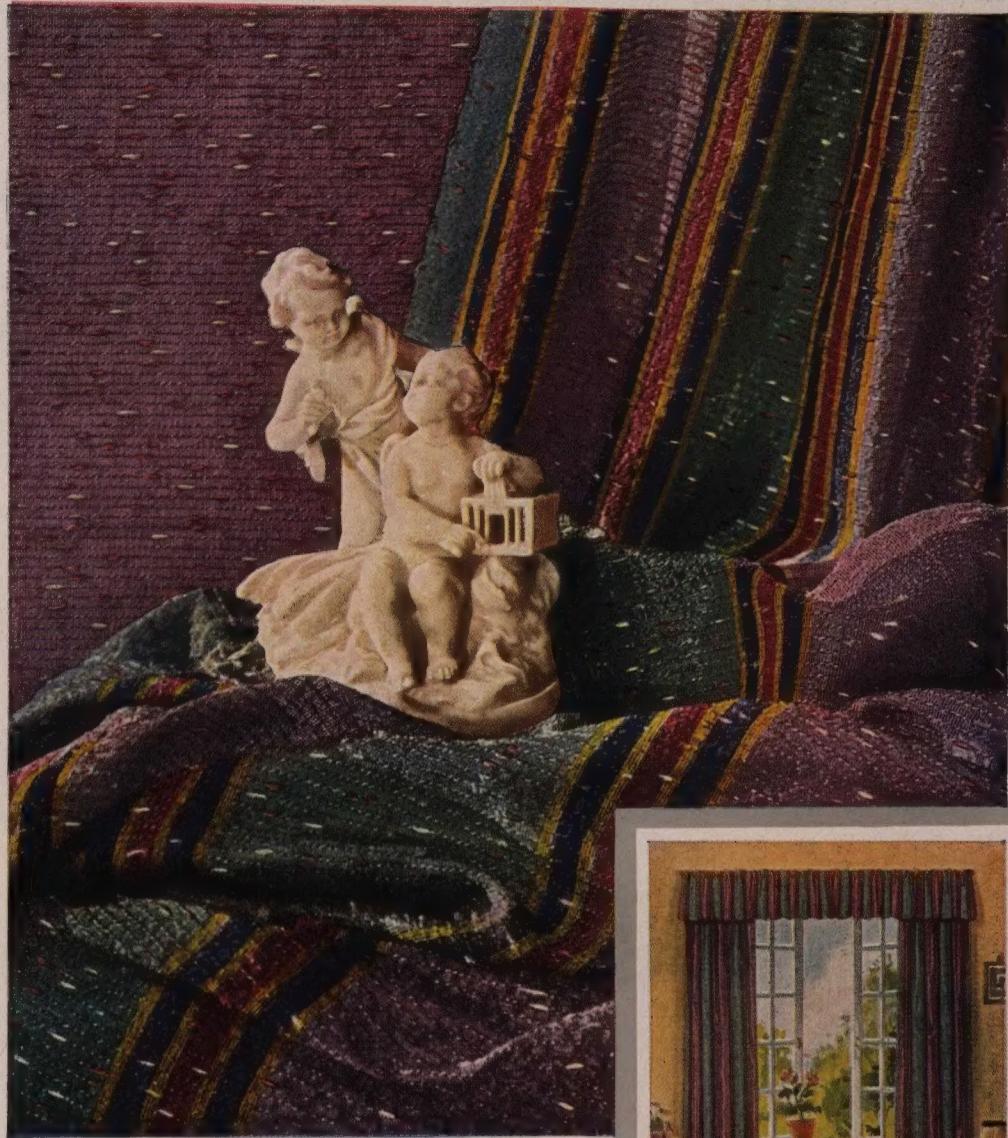
Shirred Over Cord, Back View



Plain headings gathered over flat brass straps instead of round rods, are used for French doors.



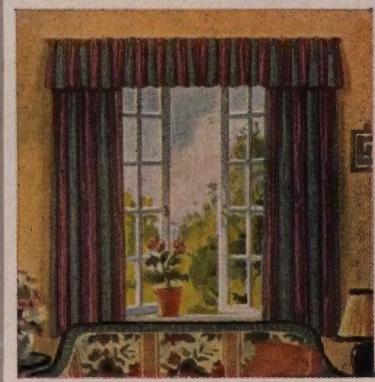
Flat Shirrings, Top and Bottom



### *GLOSFORTH BOTH STRIPED AND PLAIN*

Here we have illustrated Glosforth No. 1930, color No. 61; and striped Glosforth No. 1959, color No. 61. Glosforth is not only unusual in color but it is most unusual in weave. The flaked yarn of brilliant fibre silk gleams jewel-like in the sunlight; being rich in color and light in weight Glosforth may be used for glass curtains or as airy overdraperies. It is made in a wide range of colors and color combinations, all fifty inches wide and guaranteed both Sunfast and Tubfast. If, in asking for any of the materials illustrated in this book, you give the merchant the names and numbers indicated, you will assist him in supplying your needs.

*The simple use of a rich yet unpretentious fabric—plain valance and plain curtains—is always in good taste.*

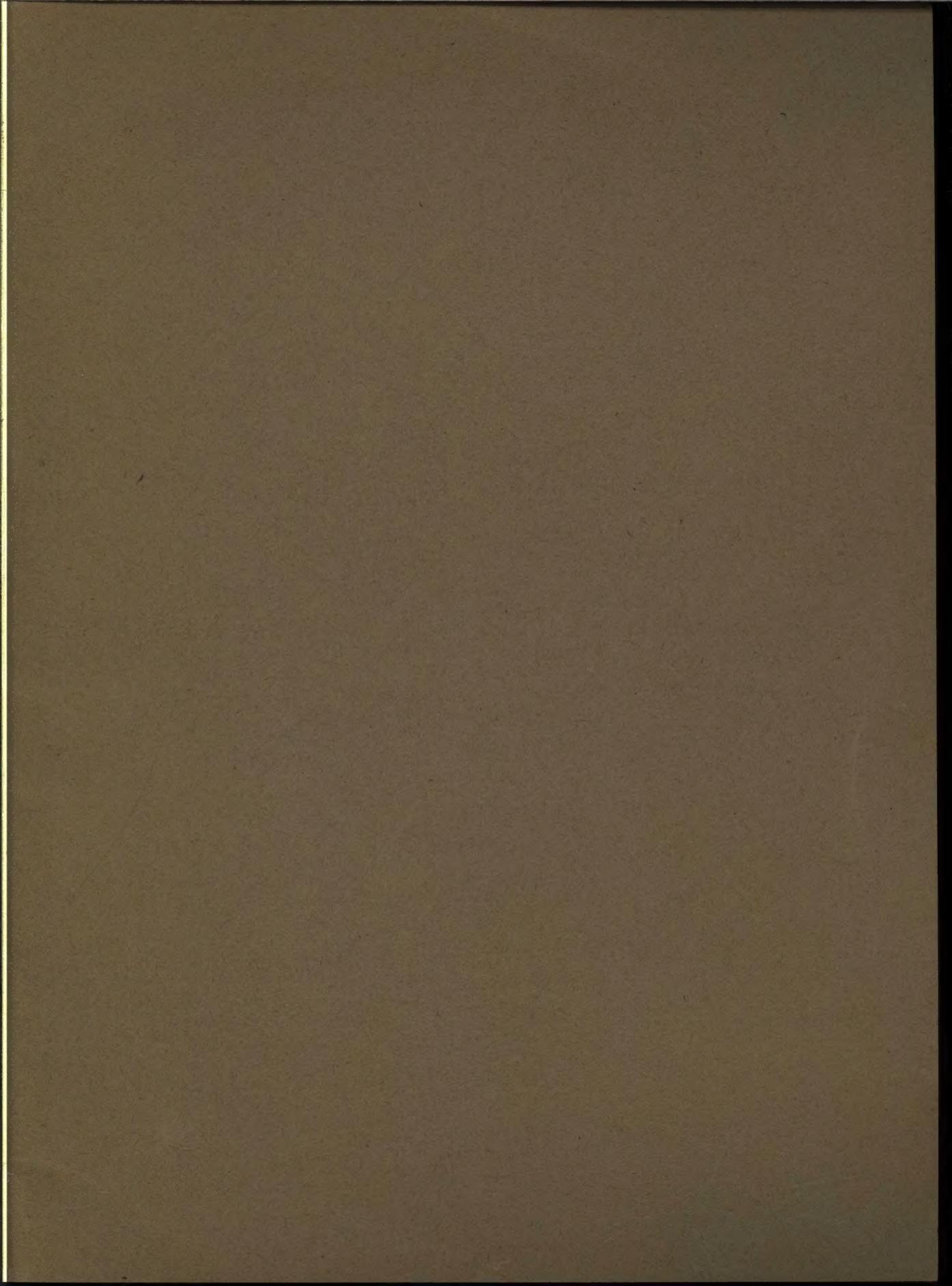


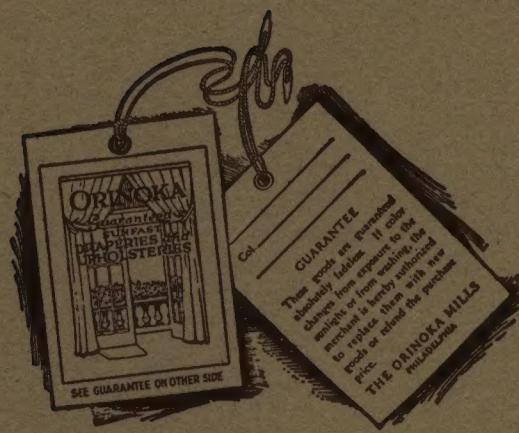


*MARLIN  
DAMASK BOTH  
STRIPED AND PLAIN*

The three Marlin Damasks pictured here vie with each other in usefulness and beauty. The striped goods, No. 1512, color No. 520, has in it the same blue as in the plain damask, No. 1539, color No. 9, and also

harmonizes with the gold damask, which is No. 1539, color No. 401. By using the striped as curtains or valance combined with either of the plain damasks, a beautiful effect is produced. The ground is fine mercerized yarn, while the figure is twisted yarn of fibre silk and mercerized cotton.





Look for the Guarantee Tag which  
is attached to every bolt of genuine  
Orinoka Guaranteed Sunfast and  
Tubfast Fabrics.